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Library Notes: Selected Acquisitions [v. 15, no. 2]

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Library Notes

Selected Acquisitions

The Peal Collection

The Peal Collection has been enhanced by a number of important acquisitions, generously supported through the Margaret & W. Hugh Peal endowment. Among the most significant additions are two books illustrated by the early Romantic artist and poet William Blake. Although Blake illustrated and published his own poems (today his rarest and most valuable work), he also was a book illustrator by profession. In 1797 Blake was the artist for a new pictorial edition of Edward Young's *The Complaint and the Consolation, or Night Thoughts*, a popular poem of the so-called "Grave Yard School." A decade afterward, he decorated an edition of another poem of similar mood, Robert Blair's *The Grave*, handsomely produced by the talented London printer Thomas Bensley. Both books are large in format, and Blake's pictures are prominently featured in both. *The Complaint* is a more complicated graphic production, with Blake's copperplate artwork surrounding the type block in a richly dramatic manner. The plates for *The Grave* are equally well-executed, but are on separate pages from the text, with printer and artist less reciprocally involved. Both volumes are superb examples of Blake's characteristic artistry and also preserve two literary landmarks of the early Romantic era. Perhaps more typical of Blake's commercial work is William Hayley's *The Triumph of Temper* (1803), "With New Original Designs by Maria Flaxman." Although the plates document Blake as the engraver ("W. Blake, Sculp."), they reveal nothing of Blake's own artistic personality.

Sir Walter Scott, another key figure of the Romantic movement, appealed to folklore and Scottish antiquity to add color to his novels and verse. A scholarly lawyer, Scott was a conscientious collector of early ballads, and he published them in his *Minstrelsy of the Scottish Border*. We have acquired the three volumes of his ballad collection, including first editions of the first two volumes, with their provincial imprint of Kelso (1802), and the third edition of the final volume, printed at Edinburgh (1806). One of Scott's own original volumes of poetry, the anonymous *Bridal of Tryermain*, 1813, has also joined the

ranks of the Peal Collection.

Other recent additions include a two-volume set of William Wordsworth's *Lyrical Ballads with Pastoral and Other Poems*, printed in London in 1802. This is a successor to the monumental editions of 1798 (the first) and 1800 (the second, with its famous "Preface"), which are already in Special Collections. Wordsworth's friend Samuel Taylor Coleridge is represented by several acquisitions, as well, including his student-era drama, *The Fall of Robespierre*, (published at Cambridge in 1794) and the three-volume William Pickering edition of *Poetical Works* (1836-1840). Also new to the Peal Collection is Pickering's printing of Coleridge's *On the Constitution of Church and State and Lay Sermons* (1839).

Two important books by later British Romantics have also come to the Peal Collection. One is the first book by John Keats, his *Poems* of 1817. (A copy of this book was in the pocket of the noted collector Harry Elkins Widener when he was lost on the *Titanic* in 1912.) Keats's two other books, *Endymion: A Poetic Romance* (1818) and *Lamia, Isabella, and the Eve of St. Agnes* (1820) are already at the University of Kentucky. The second new arrival is Percy Bysshe Shelley's *Epipsychidion* (1821). The Kentucky copy was a gift from Dame Edith Sitwell to a fellow writer at Christmas in 1929.

Charles Lamb was Hugh Peal's major quarry as a collector, and new to the Peal Lamb holdings is the anonymous *Satan in Search of a Wife; With the Whole Process of his Courtship and Marriage, and Who Danced at the Wedding* (1831). Also newly added is the Scottish poet James Hogg's *Mador of the Moor* (1816), published at Edinburgh. Three volumes by the poet John Clare have been added, as well, and these are *Poems Descriptive of Rural Life and Scenery* (1820), *The Shepherd's Calendar, With Village Stories, and Other Poems* (1827), and *The Rural Muse* (1835).

Kentuckiana

The libraries have acquired three early issues of a Lexington newspaper entitled *Kentucky Whig*. There are Vol. I, numbers 3, 4, and 5, dated 6, 13, and 20 October 1825. Henry Clay, the Whig presidential candidate of 1824, had recently lost to John Quincy Adams, whom Clay subsequently served as secretary of state. In these issues of *The Whig*, Elisha Warfield advertises that he has 'GUN POWDER by the Keg, and WHISKEY by the barrel'; Alexander Parker has Gunpowder Tea and French brandy. John Tilford offers in-grain carpets and flowered paper for rooms. A controversial theme through each of the three issues is the conduct of Gov. Joseph Desha in manipulating the legal case of his son, who has been accused of murder. (Isaac Desha was two-times convicted of killing Francis Baker, but was saved from the gallows by his

father's pardon.)

Several interesting prints have entered the collection in recent months. Among them is G. W. Fasel's *The Women of Bryant's Station Ky, Supplying the Garrison with Water*, published in New York in 1851. This perilous episode (now discounted) in the pioneer history of Kentucky occurred in 1782. The print is charmingly anachronistic and almost offers the appearance of a fashion plate from *Godey's Lady's Book*. The figures in the tableau appear in splendid, richly-colored gowns of the mid-nineteenth century and seem more properly dressed for a promenade in Boston or New York than for their historic duties on the Bryan Station Pike. Other recently acquired lithographs of Kentucky interest include images of Henry Clay, Cassius Clay, Zachary Taylor, and "The Capitulation of Monterey" to General Taylor. We have also acquired a formal vintage photograph of Engine 31 of the Louisville, Henderson & St. Louis Rail Road.

A small lot of old advertising ephemera has come to the department containing a letter and an illustrated brochure promoting the 1916 Dixie Flyer automobile, produced by the Dixie Motor Car Co., of Louisville. The Dixie Flyer comes with an electric starter, dust hood, side curtains, windshield, and a choice of wood or wire wheels. Other advertising pieces feature the Limestone Cigar Manufactory of Maysville (jobbers of plug, twist, and smoking tobaccos) and a printed ink blotter for the the A. & M. Food Store.

The libraries have acquired two early Kentucky books. These include Walter Marshall's *The Gospel-Mystery of Sanctification, in Sundry Practical Directions*, published in Lexington by Joseph Charless in 1804. Though "published" in Lexington, the book was actually printed in Philadelphia by John W. Scott. While not frequent, the strategy of providing books from afar with local title-pages was occasionally practiced to enhance their local appeal. Joseph Charless soon left Lexington to move west, where he gained his place in history as the first printer in Missouri. "Patelina Woods' book, steal Not this book for fear of shame" and "Patelina, Forget Me Not" are the words of an early young owner penciled in John Williams's *Hymns and Spiritual Songs, Designed for the Use of the Pious*, printed in Lexington by Daniel Bradford in 1820. The volume contains no music, but only the words of such lyrics as "In gloomy mansions of despair," "By night upon the dozing couch," and "Here, Lord, I at they footstool lie." Both of these books are in their original, period sheepskin bindings.

Another recent acquisition is a pamphlet containing the "Address of John C. Breckinridge to the People of Kentucky," dated from Bowling Green, October 1861, in which Breckinridge announces his resignation from the U.S. Senate. "I resign," he states, "because there is no place left where a Southern Senator may sit in council with

the Senators from the North." "The United States," he continues, "no longer exists. The Union is dissolved." Although Breckinridge had attempted to establish Kentucky as a neutral state, it has been invaded and one of the former governors, Charles S. Morehead, imprisoned. "I exchange, with proud satisfaction," he concludes, "six years in the Senate of the United States, for the musket of a soldier." Breckinridge, defeated for the presidency in 1860 by Kentucky-born Abraham Lincoln, speaks acidly of Lincoln's military presence in Kentucky. The speech, in company with Matthew Fontaine Maury's "Letter on American Affairs," was printed in Baltimore, and this is the first of several editions. Following a period in exile after the Civil War, Breckinridge, a Confederate General and Secretary of War, returned to Lexington, where he died in 1875.

An 1867 Kentucky broadside from Harrodsburg offers seasons with two horses and also a mule. Top billing is given to "The Celebrated Harness Stallion, Indian Chief," followed by "The Premium Saddle Colt, Sumpter Denmark." The third and final bold announcement, at the bottom of the leaf, is for the mule "Great Western." The animals are kept by W. W. Goddard at "Wildwood," three miles from Harrodsburg on the Lexington Pike. The broadside is embellished with a fine wood engraving of a horse and sulky.

Modern Fine Printing

Following the King Library Press's Fritz Kredel exhibition of November and December 2000, Mrs. Harriett McDonald Holladay made a gift to the Libraries of her copy of *Das Blumenbuch von Rudolf Koch und Fritz Kredel*, printed at Mainz, Germany in 1929. Mrs. Holladay had allowed us to exhibit her copy of this influential work, which is one of the masterpieces of Kredel's *Offenbach Werkstatt*. *Das Blumenbuch*, a work of three volumes, illustrates a succession of German wildflowers, each tinted by hand. Mrs. Holladay studied with Fritz Kredel during his visits to Lexington, and, with Carolyn Reading Hammer as printer, she produced several works of similar spirit, including *Ravens Creek* (1950), *A Wildflower Book* (1956), *Ravens Creek MCMLX* (1960), and *Kentucky Wildflowers* (1968). *Das Blumenbuch* is a most welcome addition to our collections of Koch and Kredel.

In the field of modern fine printing, the libraries have recently acquired *A Psalm of David: XXIII*, hand printed by Lexington's Polyglot Press. In addition to the sensitive typography and presswork of Arthur Graham, the work features four fine serigraphs by artist Grace Perreiah. *A Song of David* is not the first collaboration of these two book artists, who have also produced illustrated texts of *The Song of Songs* (1976) and

Elegant Homes of Lexington (1982). Mrs. Perreiah, working separately, has also created serigraphs for *Fine Homes of Louisville 1888* (1984) and *Historic Main Street: A View of Lexington's Vanishing Past* (1984). The Polyglot Press has been active for several decades in producing works of literary and typographical merit.

Another work of fine printing is Gaylord Schanilec's *Emerson G. Wulling: Printer for Pleasure*. Emerson Wulling, of the Sumac Press, was an English professor who printed over a period of eighty years. The text for the book grows out of author Schanilec's many conversations with Wulling. Very tastefully printed in Aldus's Poliphilus type on Hahnemüle paper, the book is handsomely illustrated with Emerson Wulling's fine color woodcuts and also with archival ink-jet facsimiles of his printing.

James D. Birchfield

King Library Press

The King Library Press: Fritz Kredel Fest, The 45th Anniversary, Susan Keig – Designer & Milena Hughes – Marbler, Barbara Henry & Artistic Printing, Roderick Cave & The Inaugural Hammer Lecture

The King Library Press celebrated the centenary year of book illustrator Fritz Kredel (1900-1973) with a fall 2001 book arts seminar. Kredel, a native of Michelstadt, Germany, studied at Offenbach with Rudolf Koch, one of the continent's foremost letter designers. He later studied in Florence with artist, printer, and type designer Victor Hammer. After Hammer moved to Lexington in 1948, Kredel was an occasional teacher and guest artist at Transylvania University. In Lexington he formed friendships with Joseph and Lucy Graves and with a productive circle of other Lexingtonians interested in illustration, calligraphy, and the book arts.

To mark this special occasion, the press sponsored two lectures, a workshop, and a major loan exhibition supported by Mr. & Mrs. Joseph C. Graves, Jr., Dr. C. R. Hammer, Mrs. Henry T. Holladay, Mr. W. Gay Reading, Ms. Linda Talbott, Mrs. Nancy Talbott, and Transylvania University. Included in the show were original letters from Fritz Kredel, mechanical toys, watercolors, drawings, woodcut proofs, original wood blocks, Christmas greetings, and announcements. Also featured were Kredel's large map of *Michelstadt im Odenwald*, his great woodcut of Strassburg Cathedral, and his plans and correspondence for the woodcut map of Shakertown at Pleasant Hill, Kentucky. A catalog of the exhibition, as well as a keepsake for the Kredel Fest, are

available from the Press.

On Friday evening, 10 November, Greer Allen, senior critic at the Yale School of Art, spoke on "The Vitality of Fritz Kredel's Book Illustrations." On Saturday, 11 November, Sue Allen, leading historian of nineteenth century American publishers' cloth bindings, spoke on "Changing Styles in the Book Covers of Nineteenth Century America." Greer Allen also conducted a book arts clinic on Saturday morning, exploring the question: "How Well Do Type and Illustration Harmonize? A Judgment of Paris." To conclude this graphic design program, guests printed a portfolio of Fritz Kredel illustrations at the King Library Press with Paul Holbrook, director of the Press, assisted by David Elbon, Alan Hetzel, and Eric VanOsdol.

On Friday and Saturday, 26 and 27 October 2001, The King Library Press celebrated its 45th Anniversary. (The Press was founded in 1956 by Carolyn Hammer, then Curator of Rare Books in the Department of Special Collections.) This milestone was marked by a rich program once again featuring Yale's Greer Allen, who spoke on "Betholde Wolpe: Fritz Kredel's Colleague in Offenbach," and binding scholar Sue Allen, who spoke on "Japanese Crêpe-Paper Fairy Tales." In addition, the event offered readings by Kentucky's Poet Laureate, James Baker Hall, and immediate past Poet Laureate, Richard Taylor. Following the Laureates' readings on Saturday, seminar participants printed *Kentucky's Laureate Poets*, a portfolio of four poems: "Love" and "The Buffalo" by James Bake Hall and "Notes for a Manual on Form" and "An Inner Tour of Shaker Village at Pleasant Hill, Kentucky" by Richard Taylor. Forty five copies of the portfolio were printed in handset Caslon Oldstyle, American Uncial, and Hammer Ratdolt types; the texts were printed on imported Hahnemuehle Biblio paper, with each broadside poem signed by the poet. An exhibition including work by and about Bertholde Wolpe and works by the Poets Laureate was placed in Special Collections's Peal Gallery.

The King Library Press's 2002 Spring Seminar in Graphic Design took place on Friday and Saturday, 12 and 13 April. Two well-known Chicago-area book artists came to Lexington to present this event: graphic designer Susan Jackson Keig and paper marbler Milena Hughes. Susan Keig's Friday evening lecture, "An Odyssey in Design," recounted the highlights of her many years in bringing high quality materials and artistic interpretation to book work, pamphlets, brochures, posters, and exhibition installations. Perhaps best-known in this area as the virtuoso designer for Shaker Village at Pleasant Hill, her annual photographically-illustrated calendars have become collectors' items. Internationally-known marbler Milena Hughes began as a water

colorist but found herself captivated by what she termed "those dancing colors" in beautifully marbled paper. On Saturday morning she presented "A Brief History of Paper Marbling: Historical Highlights" and afterwards conducted a laboratory in which she demonstrated, step-by-step, the sequence of four basic styles, from the "stone" patterns onward to the "bouquet" technique. Dr. Paul Holbrook and his associates at the King Library Press prepared a printed keepsake on marbling to complement the occasion. An exhibition of work by Susan Jackson Keig and by Milena Hughes as well as an historical display on marbling was placed in the Peal Gallery, Special Collections.

The Press's 2001 Fall Book Arts Seminar brought together a New York printer and a Kentucky writer. Barbara Henry, printer at the South Street Seaport Museum in Manhattan, is an expert in the field of Artistic Printing, a nineteenth-century style of typographic design. British poets of the Neoclassical period, translations of English works into Latin (Shakespeare, Spenser's *Shepherd's Calendar*, Gray's *Elegy*, Burns's poems, Carroll's *Alice in Wonderland*, and A. A. Milne's *Winnie the Pooh*), as well as works, both sacred and profane, by European Neo-Latinists. In addition to translations by Rudyard Kipling, Oscar Wilde, and Herbert Hoover, visitors saw, as well, an ancient Greek vase formerly belonging to Vice President Alben Barkley.